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scores of angles from which one can view the work of art and all of them are just as educative and as worth while as the study of geology or philosophy or science. To insist that it is merely the rich man's bauble and the object of it is to give a "thrill of pleasure" is the warped view of yellow economics and physiological psychology, plus your own perversity.

But then, Dana dear, you laid out your own premises, prepared your own axioms, and answered your own objections without, I fear, consulting with any college professor of art. You have cast a bait on the peaceful waters of the College Art Association and I have risen to it, somewhat to your amusement, I hope. You tell me that you are sending your bait to Professor Pickard and asking him to read it to the Association at its meeting on Mar. 29. Perhaps you will not mind if I send him my bite and ask him to read that, too. Possibly we will be set down as a couple of Jersey cranks, but if, as you contend, art is made to give pleasure, then art discussions ought somehow to add to the gaiety of the professorial conclave.

My best regards to you and believe me,

Very truly yours,

John C. Van Dyke

The Value of Art Education in Colleges: WALTER SARGENT, *Chicago*.

Testimony regarding the educational value of the arts is and always has been abundant and the Bulletin of this association has gone far in formulating this testimony and giving it publicity. The reports of this association show also that much has been accomplished in organizing methods of art instruction in colleges, so that these values are at least beginning to be realized by students and recognized by college administrators. Nevertheless in order to contribute what I might to this discussion I have made a summary of what appear to me to be the three most important values of art education although in doing so I am restating some already published.

First, the historical values, which are evident to all. Art is a projection in material form, of a wide range of emotional and intellectual experiences. It

thus adds countless and important records to those which written documents have preserved for us.

Art also supplements literature in a special sense, because it not only furnishes material in additional quantity but material which is peculiarly different in kind. The arts of form with their vocabulary of visible shapes and colors can embody and preserve certain significant human interests which literature, from the very nature of the indirect terms which it uses, cannot express.

These records of art are intimate in a unique sense, because in many cases we see the actual forms and surfaces which the artists and craftsmen produced. For this reason original art material is peculiarly confidential. It transmits, in addition to the actual subject matter, an element akin to what inflection and gesture add to words.

We are finding also that art interprets not only the distant past but current events as well, history in the making. We are outgrowing the feeling that we should teach or venture expressions of appreciation only for attained perfection, which is always of the past. We are finding that perhaps an even higher type of critical judgment and aesthetic appreciation is required to discern the tendencies towards significant expression, and the germs of a future perfection in the art of to-day. There should be among college instructors of art not only interpreters of the records of the past, which we can now so safely appreciate and praise. There should also be instructors able, or at least desirous, to discriminate between that in the art of to-day which is misleading, and that which leads in the right direction, although it may lead only part way.

A second value is the aesthetic pleasure which a study of art may develop.

In the presence of scientific scrutiny there often arises a temptation, even on the part of the art instructor himself, to put forward aesthetic values somewhat apologetically. The tendency to justify a subject in terms of the popular educational enthusiasm of the day is a most interesting phenomenon. When classical

education was dominant and the sciences were new in colleges, the sciences quite generally disowned any practical aims. In the changed times of this generation an exhibition was sent about the country which defended classical education in secondary schools largely on utilitarian grounds. Mr. Crothers recently wrote a suggestive essay on this tendency towards what he termed protective coloration in education.

Here if anywhere we need to come forward with a clear statement of our purposes and modes of work. Our knowledge of how to develop aesthetic taste is as yet somewhat vague, but aesthetic tastes themselves are not vague. They determine that trade routes for carpets and porcelain shall lie in one direction and those for costumes in another. They decide to a remarkable degree whether we see things in a commonplace way or as endowed with aesthetic significance, for we tend to recast our perceptions of nature in terms of works of art which we enjoy.

Aesthetic enjoyment in all the arts is to the mature spirit what play is to a child. It enables a man to enter vicariously into a hundred experiences which otherwise he would never know. Konrad Lange says, "Innumerable springs of feeling are hidden in the human breast, untested and untried. It is plain that this would have a most disastrous effect upon the whole race, did not art supply the deficiency of stimulus."

The effect of a developed aesthetic sense upon intellectual effort still awaits investigation. The relation of aesthetic training to that kind of intellectual mastery which goes beyond the mere collection of data and is able to make a hypothesis, is perhaps closer than we have recognized it to be. The genius to perceive the correct hypothesis underlying a group of facts appears to be an intuitive, possibly even an aesthetic ability, perhaps akin to that involved in seeing the possibilities for design and composition in a group of forms.

James Byrnie Shaw in an article on Henri Poincare as an investigator, interprets that scientist's view point as follows:

"We must preserve and develop the aesthetic sense of our field, whether mathematics, physics, chemistry, or

what not. We may . . . pause to consider whether the young investigator should not include some course in design in his work, in painting, architecture, music, poetry or sculpture. Courses in appreciation of art rather than in criticism of art might also be very serviceable indirectly. . . . In any case whatever would intensify the aesthetic sensitiveness would be worth while."

A survey of magazine articles, newspaper items and even political documents furnishes exhilarating evidence that in times of dire need, the human spirit, far from counting aesthetic enjoyment as a luxury, turns to it for spiritual sustenance and heightened morale.

In that remarkable Report on Reconstruction, recently put forth by the Sub-committee of the British Labor Party, and entitled, *Labor and The New Social Order*, occurs this statement:

"From the same source must come the greatly increased public provision that the Labor party will insist on being made for scientific investigation and original research in every branch of knowledge, not to say also for the promotion of music, literature, and fine art, which have been under capitalism so greatly neglected and upon which, so the Labor party holds, any real development of civilization fundamentally depends."

In the third place there are those values which come from actual laboratory or studio work. I think that the old discussions as to whether actual drawing and painting are or are not necessary to a high degree of artistic appreciation, discussions in which most of us have participated at some time or other, are being relinquished in the light of our growing knowledge of how complex a thing, artistic appreciation is. We have learned that there are different types of appreciation and various methods of approach. I, whose art interests are primarily, technical and psychological, go to an exhibition with a friend who does not draw, but whose dominant interest is in art history, and he gives me interpretations and enjoyments that I did not know, and I can only hope that I do the same for him.

Actual technical training develops its own type of appreciation. In art expression where the senses

play so large a part in those responses to color textures, and the drama of pattern and line, a peculiarly intimate acquaintance comes through actual handling of the materials, whether the student copies and traces the structure and patterns of masterpieces, or attempts himself to simplify and organize into composition the new material which nature's appearances furnish. However, I feel justified in saying only that it is one avenue to one realm of appreciation.

Perhaps the really serious question which confronts us is not that of providing new statements of the values of art education, but of having those values more fully attained in our classes and recognized in educational circles. In our publications they reach mainly an audience already sympathetic and informed. I think that there is pretty general sympathy with these aims on the part of college faculties. Here and there an institution, not quite confident of its own scholastic standing, may follow the custom in such cases and give small prominence to any but traditionally accepted subjects, as a matter of policy, and here and there an individual may need enlightenment, but on the whole I think that present doubts are not primarily regarding the values of appropriateness of art courses in colleges, but, if doubt exists it is as to whether the courses are realizing the aims and values as stated, moreover these doubts are sympathetic ones, promptly relinquished in the face of evidence.

What then remains for us to add to our already sufficient statements of values? I offer the following suggestions as to steps which might possibly forward our purpose.

1. That we open up a new avenue of publicity which will reach not only our own membership but the educational world at large.

2. That we submit clear statements of our aims and modes of work to some form of disinterested but skilled educational criticism.

In many institutions the means for meeting both of these suggestions are at hand in the departments or schools of education. Education is now organized as a science. Through criticism considerably greater than

art has had to face, it has made and justified a place of first importance in the larger universities.

If any of us care to furnish departments of education with statements of our aims and detailed descriptions of our courses and methods, we shall secure two results:—

1. We shall be sure of conscientious and skilful investigation and criticism of the material which we submit.

Those who feel it necessary to defend courses of art are now doing so against sporadic and unorganized criticism, and the gains if any are scattered and relatively ineffectual.

If statements of our work go to college departments of education, they pass under the scrutiny of organized and trained educational judgment. The returns will show us where, in the eyes of the educational world at large we succeed and where we fall short. Any question from this quarter will be much more specific and worth our while to consider, than the type of random criticism about which we are now tempted to concern ourselves.

2. We shall secure a new range of publicity, in the first place among departments of education, and then through them, to the educational world at large.

The method of procedure would be to inquire of departments of education in our own or other institutions regarding some person who would undertake to deal with the matter and to learn in detail the sort of material which should be submitted.

I do not know in how far such a plan as this is generally feasible, but nevertheless I mention it here because in my own experience I have found that the invited questions and suggestions, which have come from the department of education in the institution in which I teach, have been an important aid.

Taste: Its Awakening and Development: LLOYD WARREN, New York.

As there exists at the present moment an active propaganda, pursued by the Committee on Education of the American Institute of Architects, in favor of introducing into the undergraduate departments of our